

AFFAIRS OF THE WEEK IN THE THEATRES



WALTER HORTON
CRYSTAL HERGNE
"AT BAY"
30th ST. THEATRE



ETHEL BARRYMORE
"TANTE"
30th ST. THEATRE
EMPIRE

DRAWN BY C. R. WOOD

SADIE OVERAUND
in "AMERICA"
at the
HIPPODROME



HAIDEE WRIGHT
in "TANTE"
30th ST. THEATRE



EDWIN ARDEN & EMILY STEVENS
in "TODAY"
at the 48th ST. THEATRE

CLERGYMEN AND PLAYWRIGHTS

Canon Hannay Speaks of the Relationship Between the Church and the Stage—Two Writers of Popular Musical Comedy.

Canon James Owen Hannay, author of the popular comedy, "General John Regan," now playing at the Hudson Theatre, and, under the name of George Birmingham, the writer of many humorous stories, explained his dual position of clergyman and playwright in an interesting address Friday afternoon to the members of the Drama Society.

"Since I wrote this play, and still more since I took part in its production in London, and still further since coming to America, I have found it impressed upon me that I was in a curious, and as it were, a difficult position.

"I am not inclined to rely very much on precedent. It doesn't seem to me to matter much in considering the right or wrong of a thing whether somebody else has done so before or not. But if I want a precedent for a clergyman acting as a playwright I should go right back to the Middle Ages and call attention to the fact that modern drama sprang out of the bosom of the Church; that apart from the Church there was no drama; that the beginnings of the drama were in the Church, the work of churchmen performed in the sacred buildings themselves. And I should further quote the curious and interesting fact that one of the brightest, most original playwrights, a lady who by no means confined herself to sacred subjects, was an Abbess, who presided over a convent, and that the plays she wrote were novels. But I could go further than that, and say that one of the very earliest secular comedies in the English language, if not actually the earliest, was written by a clergyman, a Bishop, and an Irish Bishop.

"Unfortunately, there exists a certain amount of estrangement between the Church and the stage; a certain amount of prejudice on the part of churchmen against the stage, and I presume a certain amount of prejudice on the part of the people connected with plays against clergymen. I attributed this to the fact that in England there exists this prejudice to the very right and proper protest which Collier made to the drama of the Restoration, which, as you know, was exceedingly corrupt. He made a strong protest against the corruption of the stage, and created, I think, the atmosphere of religious prejudice against the stage. I doubt whether it existed in England except among the Puritans very strongly before that. After that time it was general among all classes of religious people. And if it was strong in England, it was stronger in Scotland.

"I think it a very great pity that there should exist at all this prejudice in the minds of churchmen and religious people generally against the stage. After all, there is nothing inherently wicked in the art of acting. The fact is that all actors and actresses, when one comes to know them, are simply like a great majority of people of every other profession—hard working, upright, honorable men and women.

"I look forward to an approach to a closer relationship between the Church and the stage; I look forward to it as something certainly good for both—good for the Church and good for the stage. Not for one single moment would I venture to suggest that the clergy should act in any way at all as censors of the drama. I hate all censors, and I think if there is a censor whom I should hate more than any other it would be a clerical censor. The clergy are, as a class, less capable of judging a matter like a play than almost any other class in the community, and I should look forward with positive dread to the Church exercising any kind of censorship over the drama. Nor when I speak of the increasing friendly relations between the two should I venture for a moment to suggest that sermons should be put on the stage. I should be exceedingly sorry to see that (miracle plays) revived. I do not know of many, nor have I seen very many, but when I do come across one I generally find it one that is intolerably dull.

"That is really the case in the morbid sex play. I believe it would be a lamentable thing if the putting of these on the stage should increase. I do think that where the churchmen and the actors can approach one another more closely in the matter of personal friendship between the members. I should hope that a considerable number of the clergy get into closer personal touch with actors; that they get on the one hand to realize the fact that actors and actresses are not necessarily disreputable, or necessarily or often immoral; that there is a bohemianism about their life, and that this is a bohemianism entirely virtuous and right, and that on the other hand the actors and actresses get into closer personal touch with the clergy and come to regard us less as a kind of horrid or etherealized Mrs. Grundy, and that, at all events, we have at least potentialities of friendship in us."

Although neither C. M. S. McLellan, the

librettist, nor Ivan Caryll, the composer of "The Little Café," now playing at the New Amsterdam, was present on the opening night, both were on hand a few weeks earlier to attend the rehearsals. They remained until "The Little Café" was successfully launched on its preliminary engagement in Philadelphia and then left, McLellan for London, and Caryll for the south of France. Unlike most librettists and composers McLellan and Caryll work at least a year on a play before it is put in rehearsal. This was the case with "The Pink Lady" and "Oh! Oh! Delphine," while "The Little Café," their most ambitious effort, took them a year and a half.

C. M. S. McLellan is an American and was born in Bath, Me. They used to address him as "Charlie" when he was a young reporter. Now he lives in Paris and London, and his greatest concern is the judicious investment of his royalties. New Yorkers will remember him in the Casino days, when he wrote under the pen name of Hugh Morton and gave us "The Belle of New York." That was the turning point in his fortunes. These days he rides around in his own \$6,000 motor car and really looks and acts as if he belonged in it.

Ivan Caryll is a Belgian, born in Russia, for a long time a resident of England, but now a naturalized American. His greatest fame rests upon his scores for "The Little Café," "Oh! Oh! Delphine" and "The Pink Lady," but he had written the music for many popular London musical plays when he was for years the director at the Gaiety Theatre. He first attracted the attention of the musical world through his score for "La Cigale." Mr. Caryll spends most of his time at his country home in Pont l'Evêque, in the south of France, but he gives a few weeks each year to New York, London and Paris.

A NEW PROCTOR THEATRE.

F. E. Proctor announced yesterday that the Proctor Theatre in Mount Vernon, N. Y., will open to-morrow afternoon at 1 o'clock. The theatre has been in process of construction for many months, and occupies the major portion of an entire city block in the heart of Mount Vernon's new civic centre, in connection with a five story office building, also erected by Mr. Proctor. High class

vaudeville and the latest photo plays will constitute the bills, and there will be four performances daily—two in the afternoon and two in the evening. The vaudeville programme will be changed Mondays and Thursdays, while the photo plays will be changed every day. All the vaudeville features will be engaged through the United Booking Offices of America, of which Mr. Proctor is vice-president. The Mount Vernon house will be the twenty-second theatre on Mr. Proctor's circuit. He is now laying the foundations for another big theatre and office building in the busiest part of Market street, Newark, and also constructing a theatre in Troy, N. Y.

IN THE BURLESQUE FIELD.

Novelty will be the order at the Columbia Theatre this week, when a new burlesque organization, "The Girls from Starland," will appear for the first time at that house. The title of the sketch is "Miss Nobody from Starland," with book by Hough and Adams and music by Joseph E. Howard. This is the first time

that a three-act burlesque has been given at the Columbia. The principals are Miss Billie Hill, Katherine and Celeste McConnell, Joe Niemeyer, Harry Stanley, Charles Horn, Raymond Castel and Harry Kearley. This production is presented by the Columbia Amusement Company. The Liberty Girls will be seen at the Murray Hill Theatre this week, presenting two one-act sketches—"Marriage à la Carte" and "I Should Worry, Says Adolph." The cast is headed by Matt Kennedy, the well known Irish comedian, and associated with him are Al Bruce, Tom McKay, Brad Sutton, White Hawk and Red Feather, two Carlisle Indians, whose specialty is a distinct novelty; James Dillon, Mona Raymond.

ALHAMBRA.

Topping the programme at the Alhambra Theatre for the week is A. Seymour Brown and company in the tabloid musical comedy "The Bachelor Dinner." A Chinese fantasy, "The Green Beetle," which was first played at a gambol of the Lambs' Club, will also be presented here.



DOROTHY FOY
in "THE FOYES"
at the 44th ST. MUSIC HALL

THE WEEK IN THE VARIETIES

Dorothy Foy—Olga Petrova and Ralph Herz—The Foyes—Bickel and Watson—Eva Davenport—Jack Norworth—Some Novel Offerings.

One of the most ambitious bills presented thus far at the Forty-fourth Street Music Hall will be seen beginning with the matinee on Monday afternoon. A special feature of the new programme is the appearance of Dorothy Foy, "the girl with two grand opera voices," singing both soprano and tenor. The Great Maurice will be seen in his display of dexterity, and Hale and Patterson, ballroom dancers, will present their latest steps. A new comedy number, Harry la More, makes his American debut. Additional comedy is promised by the playlet, "The Dude Detective," presented by Frank Byron and Louise Langdon. The Milan Trio will also appear in selections from grand operas.

PALACE.

Mme. Olga Petrova and Ralph Herz, the musical comedy star, are joint headliners of the bill at the Palace Theatre this week. Mme. Petrova promises a new repertoire for her engagement at the Palace. Ralph Herz has an offering which includes several original character studies, as well as songs and speeches. Ray Cox, the comedienne, appears in a new cycle of songs and characterizations composed by herself. She will be accompanied by Joseph Woodward. Another feature number of the bill is a playlet by William J. Hurlburt, "The Man in the Dark." A novelty will be the first appearance in America of a Chinese troupe of acrobats and plate spinners.

UNION SQUARE.

The comedy trio—Roger Imhof, Hugh Conn and Miss Marcelle Coreene—head the list of entertainers at the Union Square this week with a military playlet, "Surgeon Louder, U. S. A." Bickel and Watson, another feature, formerly of the burlesque trio of Bickel, Watson and Wrothe, will present their character comedy skit. Another comedy feature, offered here for the first time, "All Aboard," will be presented by Bertie Herron and

Bonnie Gaylord. Others are Franker Wood and Buncie Wyde in a little musical comedy, "Good Night"; Barney Fagan and Henrietta Byron, in a skit of songs and dances, and the Ramsdell Trio.

HAMMERSTEIN'S.

Eddie Foy, supported by the "seven little Foyes," will head the bill at the Victoria this week. Another feature is the first appearance together in vaudeville of Wallace McCutcheon and Vera Maxwell. Edward Abeles, supported by Charlotte Lander and company, will present the humorous playlet, "He Tried To Be Nice." Others are Al Von Tilzer's new condensed musical comedy, "The Honey Girls"; Bernard Granville, and Yvette.

FIFTH AVENUE.

Eva Davenport and Christine Nielsen, divide the headline honors at the Fifth Avenue this week. The former, assisted by her company, will present "The Ceiling Walker," a humorous sketch by Edgar Allan Woolf. The latter will offer a repertoire of standard ballads, displaying at the same time a new wardrobe of gowns. Bird Millman and company, from a season in the sawdust, return to vaudeville. Another special feature will be the first Broadway appearances of Will Ward and the Matinee Girls, Gus Edwards's latest offering.

COLONIAL.

Jack Norworth, the musical comedy star, is the headline feature at the Colonial this week. He is offering a new specialty and a budget of late song hits. Adele Ritchie, "the Dresden China Prima Donna," will appear with her repertoire of songs, and the balance of the bill will include Valerie Bergere and company, playing "Judgment."

JARDIN DE DANSE.

Billie Allen, an attractive dancer, and Guillaume de Leyer, who comes from Paris, have been added to the programme, at the Jardin de Danse this week.



Sibyl Benson
at the Colonial



Vera Maxwell
at Hammerstein's



Olga Petrova
at the Palace



Sisters Mc Connell
at the Columbia



Christine Nielsen
at Proctor's



Buncie Wyde
at the Union Sq.